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## AMERICAN ART NEWS.

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(Irving Place)  
A. Kassof, 3 Greenwich Ave.  
Charles Zito, 179 Columbus Ave.

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

## THE SEPTEMBER BURLINGTON

An unknown portrait by Catena, lately owned by Dr. A. Brasseur of Paris, of a Venetian man of letters, is reproduced as a frontispiece in the September number of the Burlington Magazine. The text is by Tancred Borenius. A. F. Kendrick writes of "A Griffin Silk Fabric," at the Victoria and Albert Museum, and C. H. Collins Baker of an interesting portrait of the painter by Daniel Stringer, recently discovered and now in the National Gallery. There is also reproduced a so-called and very similar portrait of Romney by himself. Sir Claude Phillips writes of two companions, "Conversations Galantes," by De Troy, which figured in a recent London sale, as by Fragonard.

James Curle, F. S. A., discusses "A Find of Viking Relics in the Hebrides" and G. F. Hill, Lotto's portrait of the Prothonotary, Giuliano, in the National Gallery, while F. M. Kelly treats of collars and cuffs, in a second installment of "Shakespearean Dress Notes." G. F. Hill has a further installment of "Notes on Italian Medals" and Director Holmes of the National Gallery, and Mr. Baker writes of "Two Paintings of Horses," by Constable and A. Cuyp.

The Burlington can be obtained from its American agent, James B. Townsend, 15 East 40 St.

## IMPORTANT TO SUBSCRIBERS.

The largely increased cost of production of this journal during the past six months, due to the great and unprecedented rise in the price of paper and metals, which has almost doubled our printing charges, and which does not seem likely to diminish, makes necessary an increase of the yearly subscription rate to \$3 (\$3.75 to foreign countries—\$3.35 to Canada) beginning with this, the first weekly issue for the season.

## THE CASE OF BLAKELOCK.

Following our editorial protest in our last issue, that of September 16, against the exploitation, through sensational and seemingly inspired press agent stories in the dailies, of the veteran American artist, Blakelock, there came a flood of such stories, each, if possible, more sensational and more absurd than its predecessor, telling of "a conspiracy of dealers to foist spurious paintings attributed to the artist on the public," of "a Brooklyn artist connected with the Museum of that city," working overtime to produce imitations of the painter's works, of "threats of assassination" against the Mrs. Adams who has had the old painter, as it were, "in tow," etc., ad nauseam.

This kind of exploitation of Blakelock, coupled with his being led around the dealers' galleries, much in the manner of a Savoyard bear, by Mrs. Adams, had the natural result of first amazing and then disgusting the art public and intimations were freely made that someone had a purpose, either of personal advertisement or pecuniary gain, in this astonishing procedure. The Brooklyn Museum officials made public and private denials of the groundless story of any artist "connected" with their Institution being engaged in fraudulent work, and Mr. Downes, in the Boston Transcript, whose vigorous protest in his journal we reprint elsewhere, and other art writers, took up the matter, with the result that someone was evidently "called off," and the stories ceased, to the relief of the art public and of the artist's real friends.

The entire campaign was a serious and regrettable error, if it was sincerely instituted and waged, and was doing more harm than good to the artist and the value of his work. The surprising feature of the incident was the silence of Messrs. Agar, Watrous and Daingerfield who, with Mrs. Adams, constitute the Blakelock Relief Committee. We cannot, of course, question the good faith and sincerity of these gentlemen, and it is only fair to assume that either their presumable absence from the city, during the period of the appearance of these sensational stories, prevented an earlier "calling down" of the foolish people responsible for them, or failing this explanation that they were unable to control these gentry.

Let us hope and believe that the old painter will now be allowed to enjoy his comparative freedom and to again wield successfully his able brush. Neither Blakelock nor his art need the aid of paid or voluntary press agents

## AN ART COLLECTOR PASSES.

While the story of the financial troubles of the once noted American picture collector, William T. Evans, will be read with varying emotions by those artists who benefited by his patronage through a course of years, by those, who for various reasons, did not so benefit, and by lay art lovers, some of whom admired the man and others who did not, for Mr. Evans was not on the whole, through his temperament and personality a "maker of friends" nor one who had the qualities that make for popularity, the fact that he has probably ceased his activities in art collecting is to be regretted.

His art collecting, whether inspired by love of art, desire of possession, or pecuniary gain, was of benefit, in general, to the cause of American art, and there are painters now with reputation, and some with fame, who are indebted to him for their first success. He "played favorites," to be sure, but some of these "favorites" are among our foremost American painters today.

We shall not probably have the interest or excitement of another Evans picture sale, which is to be regretted, for the Evans sales of the past made not only for public interest in American art and stimulated the purchase and sale of American pictures, but gave rise to many controversies and much interesting reading.

## "TOO MUCH BLAKELOCK"

"Without questioning the good intentions of those who have been instrumental in freeing Blakelock, we submit that too much publicity has been given to his case, and that the daily 'stories' about his doings have the air of being a campaign of exploitation. The poor chap cannot buy a new necktie, take a walk in Fifth Avenue, or look at a sunset, without having it all set forth in the next morning's paper. Idle speculations are indulged in as to the probability of his ever painting any more masterpieces, even his delusions are described, and today's New York papers print a tale to the effect that a woman who owns one of Blakelock's pictures offers to pay Mrs. Adams \$1,000 if she will persuade the artist to attest the genuineness of the work.

"Thus a case which at the outset seemed romantic and pathetic and uncommon, is becoming a twice-told tale, and, moreover, owing perhaps to the excessive zeal of the reporters, begins to bear a disagreeable aspect of systematic advertising. The best thing for Blakelock now, obviously, would be for the newspapers to leave him alone for a while; for, if history repeats itself, too much insistence upon the subject will be certain to result in a reaction in sentiment—on the principle that too much of a good thing is good for nothing.

"Serious and legitimate criticism of works of art and mere personal gossip about artists are two very different things. The condition of Blakelock is such that all the trivial and vulgar gossip about him with which the papers are filled is particularly objectionable and offensive. Those good friends of his who have thought it best to liberate him from confinement are showing very poor judgment in keeping his name before the public. If it be true that the market is being flooded with bogus pictures purporting to be by Blakelock, the work of exposing these nefarious operations can be carried on to best advantage quietly and without undue publicity. Such a deal of talk about counterfeits may well be viewed by the cynical as one of the subtle methods of exploitation. Already we begin to hear dry remarks about the Blakelock propaganda—a name that has become hateful in all American ears—and intimations that it is being overworked. The situation is therefore evidently one which demands tact; and Mrs. Adams, whose good faith cannot be questioned, so far has shown more zeal than tact.—W. H. Downes in Boston Transcript.

## E. M. Butz.

E. M. Butz, architect and engineer, died in Pittsburgh, Oct. 4 last, aged 57. Among the structures he designed are the Tower Building, N. Y., and the Chicago Masonic Temple.

## OBITUARY.

## Martha Tracy Owler.

In the death of Mrs. Martha Tracy Owler, Oct. 3 last at the Knickerbocker Hospital, N. Y., there passed from a frail body, a brave and kindly soul, one attuned to the higher and better notes of life.

For some five years past, Mrs. Owler, so well known to a host of art lovers and collectors who were all her friends, from her earlier art writing and during the last 15 years, from her position as press representative and catalog and advertising writer for Silo's Fifth Ave. Art Galleries, had been struggling against ill health, aggravated by injuries received from being struck by a trolley car four years ago. Her friends have marvelled at the plucky fight that the brave little woman—no longer in her first youth—waged against the odds of frailness and illness. But she never complained, was rarely absent from her post, and was always cheerful and optimistic. At last the fight ended and she sank exhausted but resigned into her last sleep. Mrs. Owler was born in Port Deposit, Maryland, about 1853. She was the niece of Postmaster General Horace Maynard of Tenn., under Hayes, and was also related to the late William M. Evarts. Early in life she evinced a taste for art and constantly studied, both in Europe and this country. She went abroad in 1891 as the foreign representative of the Boston Herald, after having written extensively on art subjects for the then, most popular Frank Leslie's Monthly. She founded the Italian letter to the Musical Courier, and syndicated her letters to the Boston Herald throughout the United States. It was due to Mrs. Owler that the Maccari frescoes became known in America, and she also made known to American music lovers, the Spanish pianist and composer Sgambati, and Vesella, the Italian bandmaster.

With the Countess Pagolini in Rome, where she spent several years in work and study, Mrs. Owler revived interest among Americans there and here in the old Italian point lace industry. Returning to America some twenty years ago, Mrs. Owler soon acquired reputation as an unusually well equipped art writer and critic. She had versatility, wide knowledge and rare facility in the choice of words, and felicity of description.

The funeral services were held in this city Oct. 4, and the interment took place in the family plot at Beverly, Mass., Oct. 5.

Mrs. Owler is survived by a son, Mr. Charles Owler and a daughter.

## Sir James D. Linton.

Sir James Dromgole Linton, President of the British Royal Institute of Painters in Watercolors, died Oct. 3 last at Haverstock Hill, near London at the age of 77. He was honorary president of the Royal Society of Miniature Painters, member of the Royal Institute of Oil Painters, honorary member of the Royal Scottish Watercolor Society, honorary associate of the Royal Institute of British Architects, and corresponding member of the Society of Watercolor Painters of Vienna. He was also officer of the Order of Leopold of Belgium and Knight of the Order of St. John of Jerusalem, and was a member of the Savage Club and received the jubilee medal in 1897.

## Mary E. H. S. Bierstadt.

Mrs. Mary E. Hicks Stewart Bierstadt, widow of the landscape painter, Albert Bierstadt, died in this city, Oct. 3, and left an estate of over \$1,200,000. She was Mr. Bierstadt's second wife and 79 years old. All her works of art were left to her brother, Mr. Theodore F. Hicks, who receives a large share of her estate.

## Alexander Morten.

Alexander Morten, who had a collection of pictures by Americans of note, died in Sept. in this city. He was born in England and his widow Mrs. Marjorie Leland Morten, is an artist.

## Mr. Oberteuffer Desires a Correction.

Editor AMERICAN ART NEWS,

Dear Sir:

Your Paris correspondent in an article on myself and my work dated July 5, 1916, has made an error which does an injustice to the gentlemen composing the European jury at San Francisco and to myself. In this article he gives it to be understood that this jury refused to accept pictures of mine which were submitted to them. I neither submitted pictures to the jury here nor did I send any to the Exposition though I have since learned that one or two were executed without my knowledge.

Owing to the importance given to this matter by your correspondent, and to the very false position in which he puts myself and others, I must ask of you to print this letter.

Yours very truly,  
George Oberteuffer.

Paris, Oct. 1, 1916.